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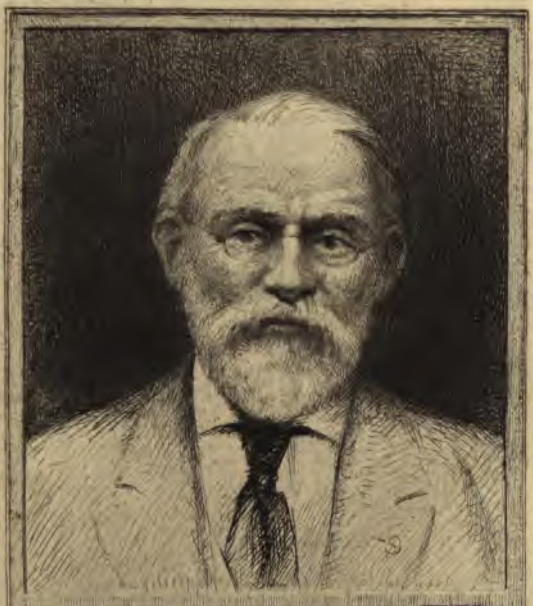

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Jackson, John

A TREATISE ON THE IMPROVEMENTS Made in the ART of CRITICISM.

Collected out of the Writings of a celebrated HYPERCRITIC.

BY

PHILOCRITICUS CANTABRIGIENSIS.

LONDON,

Printed for M. COOPER in Pater-noſter Row.

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ſibi Conſul
Ne placeat, curru *ſervus* portatur eodem.
JUVENAL. Satyr. X.

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A

TREATISE

On the Improvements made in the

Art of CRITICISM, &c.

I Profeſs myſelf to be one of thoſe, who, with a Patience almoſt equal to *Job's*, have read over the moſt learned Mr. *Warburton's* Works; and like others, ſtand in Admiration at his extraordinary Genius.

And though his Antagoniſt Mr. *Jackſon*, who is only a learned Critic according to the Rules of *Ariſtotle* and the Ancients, has treated him with Contempt, as it is no wonder he ſhould; this was owing, I find, not to his Want of *Candor* (for they ſay he is a moſt candid and good-natur'd Man) but to his *knowing nothing* [as the Hypercritic juſtly obſerves p. 15. of the ſecond Edit. of the *Critical Enquiry*] *of the vaſt Improvements made in the Art of Criticiſm in theſe latter Ages*, which commenc'd at the Publication of Mr. *Warburton's* Writings. Beſides I

 am

am told, that Mr. *Jackſon* is μισοπόνηρος, and therefore probably will, with a contemptuous Silence, having ſufficiently reprov'd the bad Conduct of the two modern Critics, which he finds incorrigible, let them have the *laſt* Word, which is but reaſonable, ſince they had the *firſt*.

However, as I freely own the Obligation I have to Mr. *Warburton's* Writings for the Knowledge I have got of *the lately improv'd Art of Criticiſm*, and that I have been long miſled by ſuch unimprov'd ſuperannuated Critics as *Ariſtotle*, *Dionyſius* of *Halicarnaſſus*, *Longinus*, *Varro*, *Cicero*, *Quintilian*, and others; I ſhall, for the Benefit of this and future Ages, communicate the Rules and Practice of this new Art in the following ſhort Treatiſe.

As ſoon as you are able to read *Greek* and *Latin* (and if you underſtand *Engliſh* too, it is ſo much the better) and have a Mind to ſhew away as a *modern improv'd Critic*, by pouring out new Light upon the darkned World; whatever Subject you take to improve (it is no Matter whether Pagan or Chriſtian) give it a plauſible Title and ſingular too, as *Divine Legation* &c. though any other Title would ſuit as well, ſince you intend

intend leaſt of all to be confin'd to treat of your Subject, but chiefly to ſhew your critical Learning on every other Subject.

Next, leſt your Title ſhould ſhew you diffident of your Argument, it muſt be ſet forth under the Name of *Demonſtration:* For a modern improv'd Critic's Arguments ſhould not be leſs than *Demonſtration.* Then begin with your Subject for Form's ſake, though you never keep Sight of it afterward, unleſs at a very great Diſtance, to ſhew *the Extent* of your Learning.

Now ſuppoſe the Subject be that of our maſter Critic, viz. *The Divine Legation of Moſes demonſtrated:* You are not, like a dull Theologer, to go about to demonſtrate the *Jewiſh Revelation,* by proving that *Moſes* wrought Miracles and deliver'd Prophecies in Confirmation of it; and that it was atteſted and confirm'd by a Succeſſion of Prophets after him; and that it is moreover founded on the true Principles of Natural Religion: This is the beaten and common Track of unimprov'd Writers; and perhaps too it may be a little ſhort of ſtrict Demonſtration. But you are to *demonſtrate* the Levitical Inſtitution to be a divine and truly reveal'd Religion, by its wanting *the fundamental Article*

Article of all Religion, and that *without which no Religion ever did or can ſubſiſt*, i. e. *The Doctrine of a future State.*

This is the Method ſo ſucceſsfully purſued by our great Critic; and it throws a ſurprizing Light upon the Underſtandings of your Readers, who will be immediately aſtoniſh'd at the new improv'd Way of *demonſtrating* the Religion of *Moſes* to be given by Revelation. If you be call'd upon for your Sanction of this reveal'd Religion, whereof future Rewards and Puniſhments are no Part; you are to demonſtrate that it does not want them, and is better without them: This being a vulgar Pagan Sanction; and that the Sanction of the *Jewiſh* Religion is political, and conſiſts of temporal Rewards and Puniſhments, which are annexed to the Obedience or Diſobedience of it, not only with regard to the *Jews* as a Nation under a *Theocracy*, but to every *Jew* in particular.

To prevent any Objection that may be made, that no Religion can be or ſubſiſt without the Sanction of future Rewards and Puniſhments; and that the Belief of them was always a fundamental and neceſſary Article of Religion; you demonſtrate that none of

the

the learned Philoſophers amongſt the *Greeks* ever believed or could believe a Future State, except only *Socrates*, who was a mere Moraliſt, and never pretended to Criticiſm: and you may farther admit with the great Critic, that a Future State was believed by the *Caſci*, *a barbarous People* you have ſomewhere in old *Italy*, no matter where; and who were never diſcovered till the Hypercritic found them out. But that it is no trifling Diſcovery will immediately appear.

Mr. *Jackſon* following the old Critics and Grammarians, ſuch as *Varro*, *Feſtus Pompeius*, and others, thought the *Caſci* were not a rude and barbarous People of *Italy*, no ſuch having been ever heard of; but with *Cicero*, that they were venerable old Sages, Prieſts, and Philoſophers, who lived probably before *Rome* was built. [See *Ennii Frag. ex* 1° *Annal.*] *Cicero* gives them ſuch a Character, and ſpeaks of them as thoſe whoſe Opinions were of the beſt Authority and higheſt Regard; Men of Dignity, and of the greateſt Underſtandings: And this is Mr. *Jackſon's* Account of them. [*Farther Defence*, p. 50, 51, 52.]

This Account might paſs in ancient Times, and when *Cicero* lived, but it will not

not do now, as Criticiſm is ſo much improved. And by this new Art *Cicero* himſelf, our Critic ſhrewdly obſerves, may be proved to make theſe *Caſci* as *rude* and *barbarous* as he has done. It will be worth ſomething to know this Piece of Art. It is no more than this; *Jerome* calls them [rudes illi Italiæ homines, &c. *Epiſt.* viii. *ad Nicæam*] *the unpoliſhed Men of* (old) *Italy.* And by this Account you are to explain what *Cicero* ſays of them. *Cicero* ſays they were [autores optimi, and maximis ingeniis præditi] Men of the moſt *exalted Underſtandings*, and whoſe Opinions were of the *higheſt Regard. Jerome* ſays they were plain unpoliſhed Men [*rudes*] but he owns they were Men of Letters, and could both write and read; *who before the Uſe of Paper and Parchment wrote their Letters on ſquared Pieces of Wood, or Bark of Trees.* Here is no Diſparagement to their Underſtandings and Wiſdom in all this: though they had not the Poliſh of the Schools. But Mr. *Jackſon* muſt not think to come off thus; for our great Critic ſhews him that *Cicero* himſelf in this very *Tuſculan* makes them no better than *a Rabble of Barbarians* [Enq. p. 51.] and he there acutely obſerves that *Cicero*, ſpeaking of theſe *Caſci*, ſays they did not underſtand *Phyſics*, but follow-

followed that Light of pure Nature which they had; and from nocturnal Viſions of dead Perſons concluded they ſtill had Life. You are to know that the *Caſci* are now gone out of *Italy* into *Greece*, and *Cicero* follows them thither, and gives this Account of them, not from *Latin*, but *Greek* Writers. [" Si vero ſcrutari vetera, et ex iis ea " quæ ſcriptores Græciæ prodiderunt, eru- " ere coner —— quære, quorum demon- " ſtrantur ſepulcra in Græcia," etc. *Tuſcul.* i. 13.] Now though Mr. *Jackſon's Underſtanding* may be *depraved* (Enq. ibid.) our great Critic's is ſound and clear; and demonſtrates that he *underſtands the Genius of that great Man* [Cicero] and his Writings, which Mr. *Jacſon* knows nothing of. We are now as ſure of the *Caſci* as we can be; as ſure as we are of the *Picti*, *Umbri*, or any other diſtinct People. Our Critic demonſtrates that they were *a Rabble of Barbarians*, at firſt ſettled ſomewhere in *Italy* (we ſhall find the Place preſently) but, like our *Gypſies*, they would not be confined to one Country, or even to all *Italy*, but rambled into *Greece*, and there became *Autochthones* in *Attica*. There were ſeveral Families or Tribes of them in *Italy*, once called the *Rudes*, another the *Priſci*, who were ſeveral Branches of the *Caſci*.

Caſci. Our Critic having by an uncommon Sagacity explained *Cicero's* Account of the *Caſci*, and opened the Way for farther Diſcoveries; I ſhall add a Notion to our Critic's without improving his, and ſhew both the Abode and Occupation of the *Italian Caſci* (leaving the Hiſtory of the *Greek Caſci* to be wrote by our Hypercritic, who alone is qualified for that arduous Undertaking.) Theſe *old* Caſci [for we may give them that *Adjective*, ſince our Critic has turned them into an Appellative] were by Occupation *Cheeſe-mongers*, or the firſt who knew to make *Cheeſe*, and this, with *Acorns*, which ſerved them for *Bread*, was the moſt ancient Food of theſe *Caſci*. Hence the Word *Caſeus*, derived from *Caſcus*, ſignified Cheeſe. This is the Uſe of turning *Adjectives* into *Appellatives*, by which Art we have diſcovered the firſt Cheeſe-mongers in old *Italy*; who firſt made Cheeſe, and, no doubt, kept the Receipt as a Secret for ſome Time, and ſold to their Neighbours. And this Diſcovery leads us to the Part of *Italy* where the *Caſci* lived. I conjecture, but our Critic, no doubt, can demonſtrate, that it was the Country now called *Parmeſan*; for the *Parmeſan* Cheeſe has always been famous, and is ſo ſtill.

But to proceed: If any dare to ſay that the Philoſophers always profeſſed the Doctrine of a Future State, you may eaſily demonſtrate by the improved Art of Criticiſm, that theſe Philoſophers [though ever ſo learned and honeſt in thoſe unimproved Ages] were *Fools in Theory, and Knaves in Practice*; and that, though they did teach the Doctrine of a Future State, this was only to amuſe the *Vulgar*, and keep them in awe; for that they themſelves *neither did nor could believe it*. This Problem, though a ſeeming Paradox, you may eaſily demonſtrate from their *Exoterics* and *Eſoterics*. By explaining theſe according to the Rules of the modern improved Art of Criticiſm, you demonſtrate that the *Exoteric* and *Eſoteric* Doctrines being in every Inſtance *one and the ſame Doctrine explained in a different Manner*, i. e. vulgarly and philoſophically, the Vulgar believed one thing, and the Philoſophers another, the direct contrary. Whence it evidently follows, that the Doctrine of a Future State believed by the *Vulgar*, and the Doctrine of *no* Future State believed by the Philoſophers, is *one and the ſame Doctrine*, only differently explained.

If unreaſonable Diſputants are not ſatisfied with this Demonſtration, you may give them another, and diſtinguiſh between a Doctrine which is not a Doctrine, but the *Object* of a Doctrine or of a *Propoſition*. Let then the *Object* be a *Future State*; the Vulgar ſaid there *is* a Future State, the Philoſophers ſaid there is *no* Future State: Thus you demonſtrate that a Future State, and no Future State, is the ſame *Object*, or the Object of the ſame *Propoſition*, as well as the ſame Doctrine, only differently worded; or in Exoteric and Eſoteric Terms.

But if this ſecond Demonſtration will not ſatisfy them, you ſtare them in the Face, and with a loud Laugh tell them, they know nothing of the improved Art of Criticiſm, for that "you had all along af-"firmed the Philoſophers both in their *ex-"ternal and internal teaching held a Fu-"ture State.*" Enq. 2d Edit. p. 222. *from Mr. Warburton's Appendix to vol.* ii. p. 13.

If your Adverſary thinks he has now caught you in a *Dilemma*, you eaſily break both the Horns of it, by diſtinguiſhing between a Future State *with Rewards and Puniſhments*, and *a Future State without them*: though you had inſiſted, that they *could*

could not believe any Future State at all. Surely you have a Right to make the Future State of the Philoſophers (after you have by a Self-contradiction condeſcended to allow that they *held* it) what you pleaſe; either with or without *Senſibility*, or even *diſtinct Exiſtence.* And though the *Stoics* more eſpecially made Vertue its own *Reward* in the preſent State, it does not follow, without your Leave, that it was or could be ſo in the Future State. And it is not fit that a Diſputant ſhould take the Advantage of your admitting that the Philoſophers held a Future State, without your explaining what it was, and ſhewing that it was *no Future State* of perſonal Exiſtence, but the *Refuſion* of the Soul into the divine Subſtance, or univerſal Soul of the World. This Demonſtration therefore is drawn *ex abſurdo.* This is the great Uſe of *Exoterics*, and *Eſoterics*, that a Critic who is Maſter of them can never be confuted; becauſe he may ſay one Thing and mean another, and yet it will be one and the ſame Thing: conſequently he may affirm and deny concerning the ſame *Propoſition* or *Doctrine*, and yet be ſafe.

But as it is not fit an improved Critic ſhould ſpend his Time among ſuch a Parcel

of *Knaves* and *Fools* as the Philoſophers: ſo if you have a mind to ſhew the Extent of your Learning, and the Profoundneſs of your critical Talent, explain all the *Pagan* Myſteries, and eſpecially the *Eleuſinian*, which were moſt famous. And if you do not know the Place where they were celebrated, that is no matter to a modern improved Critic, who may celebrate them where he pleaſes, at *Athens* (where our great Critic celebrates them, *Div. Leg.* p. 136. 224.) or any where elſe, provided it be but within a Day's Journey in a Waggon, in which the *Athenian* Women uſed to be carried to *Eleuſis* to celebrate theſe Myſteries, and *to ſcold all the Way.* [See *Virg. Georg.* lib. i. ℣ 163. *Apollod.* lib. i. p. 14. Schol. *in Ariſtophan. Plut.* ℣ 1015.] And he may dedicate them alſo to what Goddeſs he pleaſes; either to Mother *Ceres*, to whom the Ancients inſtituted them; or to her Daughter *Proſerpine*, whom our Critic likes better, and ſo has given her the Honour of them. An old Critic would give the Mother the Preference; but our modern younger Critic gives it the Daughter, whom, as Mr. *Jackſon* ſuppoſes, he miſtook for her Mother (and it is no wonder if he did) but I rather think he choſe (to ſhew his Politeneſs) to dedicate theſe Myſteries

to the young Goddeſs rather than the old. And it is a fine Metonymy in the modern improved Art of Criticiſm.

But in order to ſhew an exquiſite Taſt of Criticiſm, while you explain the *Eleuſinian* Myſteries, be ſure at the ſame Time and by a proper Application of them to illuſtrate ſome of the beſt Poets, and eſpecially *Virgil* the Prince of the *Latin* Poets. Shew that all his fine poetical Fictions and Alluſions, particularly of the Deſcent of *Æneas* in the ſixth Book, can only be underſtood by your Explanation of the Scenes of theſe Myſteries: and if you have read any pretty Fable any where, as in *Plato*, etc. be ſure to explain ſome Paſſage of *Virgil* by it, which never could be *ſo* explained before; or the Propriety of which could never be underſtood without it. [See *Div. Legat.* p. 209, &c.] And though *Virgil* never had the leaſt thought of your Myſteries and Fables (it would certainly have been better for him if he had) yet the Application of them to his fine Poetry will add ſuch a Luſtre to it, as will aſtoniſh your Reader with a Surpriſe at your Talents in illuſtrating *Virgil* with ſuch fine Scenery; which, had he himſelf happened to have thought of, he could not have ſet forth to more Advantage;

tage; and would, no doubt, have been as much pleaſed with it, as a late famous modern Poet was with our Critic's Comment on his *Eſſay upon Man*; though he knew it was all mere Machinery and Shadow. Great Poets muſt needs be improved and admired more than they would be, by this Scenery; becauſe it demonſtrates the divine Enthuſiaſm and Prophetic Impulſe they were thought to be poſſeſſed with; which made their Words ſo tranſcendantly extenſive in their meaning beyond vulgar Expreſſions, that they may be illuſtrated by any elegant Fable or Mythic Scenery whatſoever. So that by being a Maſter of the *Scenes* of the Myſteries, a Critic becomes immediately qualified to illuſtrate any eminent Tragic or Comic Writer, as ſuppoſe *Shakeſpear*. And how ridiculous ſoever theſe Illuſtrations may appear to unimproved Critics, they will be admired by all who are verſed in the modern improved Art of Criticiſm; and our Critic will undoubtedly in Time be able to write an *Opera*, and be applauded by all the *Beau monde*.

But the critical Uſe of myſtic Scenery goes ſtill much farther; and is by our Critic applied with excellent Skill to illuſtrate the Hiſto-

Hiſtory of *Moſes*, concerning the Revelation made to *Abraham*, to ſacrifice his Son, as a *Trial* of his Faith in God.

This was never underſtood, till our Critic demonſtrated that the whole Tranſaction had nothing *moral* in it; and was a fine Piece of Scenery only, in which the Event of what *Abraham* was commanded to do was open'd and told him before-hand. Thus the *Trial* of *Abraham's* Faith and Obedience and the *Virtue* of it, ſo much commended in Scripture, is demonſtrated without any Thing *moral* or ſhocking in the whole Tranſaction. [See Mr. *Jackſon's Defence*, pag. 14, 15, 16.]

This Scenery ſerves no leſs to illuſtrate that fine old Drama of *Job*; which ancient Critics fooliſhly took for an Hiſtory of real ancient Facts done in *Arabia*. But our Scenical Critic can eaſily demonſtrate that the whole Drama was acted in *Judæa* and at *Babylon*: and is a Scenical Repreſentation of the *Jews* and their Pagan Enemies; very naturally repreſented by *Job's* Wife, the *Xantippe* of the Age, and with a little Change of the Scenes it may be equally applied to the *Greek* Hiſtory, and to the Perſecution of the *Jews* by *Antiochus Epiphanes*. Of ſuch extenſive

extenſive Uſe is Scenery in the modern improv'd Art of Criticiſm.

Having demonſtrated the Uſe of Scenery, you may enter upon the recondite *Hieroglyphical* Learning of the *Egyptians:* For theſe *Hieroglyphics*, being ſuppos'd to contain their Theology and Natural Philoſophy under Symbolical Figures, cannot but be thought to have a cloſe Connection with the *Divine Legation*, as repreſenting divine Matters. Therefore our Critic, though at the Diſtance of five hundred Pages from his Subject, ſtill keeps Sight of it. This, I have mention'd, is the old critical Notion of the *Hieroglyphics*, which gives you Handle enough to introduce them on the Stage; though yet by the modern improv'd Art of Criticiſm it is demonſtrable, that no ancient or modern Critic knew any Thing of them before the learned Mr. *Warburton* wrote upon them: and he has prov'd to Admiration that they were nothing but the *firſt Letters* of the vulgar Writing of the *Egyptians*; and ſo the *Iſiac Table* is nothing but a moſt beautiful *Alphabet* of Figures of Men and Women, &c. with Heads and Feet of Beaſts and Birds. What Fools the Ancients were to think and tell us, that theſe *Hieroglyphics* were underſtood by none but the *Egyptian* Prieſts, who made

made them, and thoſe initiated by them into their Myſteries? When every *Egyptian* Taylor and Mechanic, that could read, underſtood them as well as they did; and the Gentlemen and Ladies wrote their Letters in them to one another, as we do by our Pigmy Elementary Letters, which make no Shew in Compariſon of them.

Being thus Maſter of *Hieroglyphics*, according to the Rules of modern improv'd Criticiſm [See *Div. Legat.* vol. ii. p. 66—159.] you are immediatly let into the Secrets of *Oneirocritics*, and may interpret with Certainty and Demonſtration all the *Dreams* of all the old Men and Women of former Ages; and the ſame are equally applicable to unfold the Dreams of all the old and young Ladies of the preſent Age. What Benefit this may be of to an Adept in this Science no body can tell.

Our Critic, being complete in all the fore-mention'd Parts of Learning, may very well write three large Octavo Volumes, if he gives his Reader but a Taſt and Specimen of his Skill, for it will require many more Volumes to exhauſt his Subjects, indeed they can never be exhauſted.

But as our Critic in the Courſe of his Writing muſt find his improv'd Criticiſm to claſh with the ancient unimprov'd Criticiſm, he muſt take Care to treat all Opponents, whether alive or dead, who come in his Way or any thing near him, with that Abuſe and Contempt which they deſerve; that, when his Works are publiſh'd, no one may dare to ſet up the Opinions of any antiquated Critic, how learned ſoever, againſt his modern Hypercritics. This is neceſſary to ſave Labour afterwards. And more eſpecially as he muſt foreſee, that a graceleſs and troubleſome Set of Men, called Deiſts, will not at firſt (though by ſound drubbing they may in Time) ſee the Force of this modern Art of Demonſtration, but may have the Aſſurance to call for Demonſtration in the antiquated Method of *Euclid*, or, however, in the categorical Way of *Ariſtotle*; and expect Concluſions to be drawn from Premiſes in which they are included, and not ſuch as they are utter Strangers to; ſometimes aſking impudently for Proof of the *Major*, and ſometimes of the *Minor*, and ſometimes of the *Conſequence*: Since the Proof of theſe will not lie in leſs Room than four large Octavo Volumes, they ought to have Patience, and be contented with the Proof of the *Major* and *Minor*, according to the new Art of Demon-

Demonſtration, in three Volumes only; and if they wait ſeven Years for the Conſequence, it will be worth their While: But if they knew any Thing of the modern Art of Logic and Demonſtration, they would eaſily draw the Conſequence for themſelves, and our Critic would ſerve them but right, to leave it with them.

Suppoſe *a Demonſtration was to be erected on theſe plain and* SIMPLE Premiſes, viz. The *Major* is, *All Mankind, eſpecially the moſt wiſe and learned Nations of Antiquity, have concurred in believing and teaching that the Doctrine of a future State of Rewards and Puniſhments is neceſſary to the Well-being of Civil Society.* The *Minor* is; *The Doctrine of a future State of Rewards and Puniſhments is not to be found in, nor did make Part of the* Moſaic *Diſpenſation.* The Concluſion follows of Courſe, viz. *Therefore the Law of* Moſes *is of divine Original.* Q. E. D. [*Div. Legat.* vol. i. p. 7.] A Deiſt, a Chriſtian, or a *Jew*, may laugh at this Demonſtration as much as they pleaſe; but the Concluſion immediately and neceſſarily follows the Premiſes, *which are ſo clear and evident, that if Mens Love to Paradox and Syſtem was not ſo great as it is,* our Critic would have had no Need *to produce Me-*

diums (through every Part of Pagan Learning) *by which he deduces the Concluſion.* [Ibid. P. 7, 8.]

This Demonſtration is one of that Kind that requires more Mediums to *erect* and fix it, than *the Squaring the Circle*, or finding out *a perpetual Motion*, and is much harder to be made out. Therefore no Wonder the Mediums neceſſary to prove the *Major* ſhould fill one large Octavo; and the *Minor* take up two more at leaſt: And the Conſequence or Concluſion requiring as many Mediums as both of them, which lie undiſcovered yet between it and the Premiſes, cannot be deduced in leſs than three Octavos more, and muſt take up at leaſt ſeven Years Time.

But there is another Way to ſtop the Mouths of all Deiſts, which is, to dedicate your Book to them, and then they cannot for Shame find Fault with a Work which does them Honour, nor be angry at any ſuch critical Language as being called *Knaves and Fools*, as all their Predeceſſors were; becauſe this ſhews that their humble Servant, the Dedicator, is no *Flatterer*, as Dedicators commonly are: Therefore he ought to be commended for addreſſing himſelf in a *free* Style to *Free-thinkers*.

Another Thing particularly to be minded by an improved modern Critic is, that as, to illuſtrate every Part of ancient Learning, he muſt read many Books, or Indexes at leaſt, that he may have *Citations* always ready at Hand for every Occaſion; he muſt, I ſay, be very careful, not ſo much that the Citations belong to his Subject, this is of little Moment, but that they be always taken from none but the moſt learned of the Ancients; and let every Author he quotes, whether at firſt, ſecond, or third Hand, be, if poſſible, *the moſt knowing of the Ancients*: and if a Modern, ſuch as *Salmaſius*, *Heinſius*, or *Gaſſendus*, he muſt be *the moſt conſummate Critic that ever lived.* [*Enquir.* ſecond Edit. p. 8, 15.]

This is a Rule of the improved Art of Criticiſm, which is of moſt admirable Uſe: For ſhould our Critic now and then take a Concluſion from any Ancient which is not quite Demonſtration (how can he help that?) he may ſafely call it ſo notwithſtanding; becauſe whoever contradicts it, proves himſelf at once to be ignorant of all ancient Learning, *by contradicting the moſt knowing of the Ancients*: This is the *ſtrongeſt Proof* can be given, according to our Critic's Rule. (*Crit. Enq.* p. 8. ſecond Edit.)

Thus

Thus for Example; an improved modern Critic cites *Plutarch the moſt knowing of the Ancients*, to prove for him that *Empedocles*, a Scholar of *Pythagoras, did not believe a future State*: his Proof is, that *Empedocles* taught *that Death was the Separation of the fiery Part* (the Soul) *from the compounded Part* (the Body) *and therefore Death was common both to the Soul and Body*. This is *Plutarch's* Concluſion; and being taken for a ſufficient Demonſtration of the Point by our great Critic (but ſeeming to be ſomewhat ſhort of ſtrict ſcientifical Demonſtration) Mr. *Jackſon*, a Critic in the old unimproved Way, was ſo rude (for Critics are ſeldom over complaiſant) as to call this Concluſion of *Plutarch's, a Blunder*. The Gentleman, not being aware of the *Conſequence* of what he had ſaid, nor conſidering that *Plutarch* was the *moſt knowing of the Ancients*, as no body had then ever called him ſo, or will probably hereafter; is confuted at once by our Critic's infallible Rule, viz. *That a Reader can deſire no ſtronger Proof of the Falſhood and Abſurdity of his (Mr. Jackſon's) Account of ancient Philoſophy, than his Confeſſion that* (in a logical Inference) *he has contradicted* Plutarch, *the moſt knowing of the Ancients*. [*Crit. Enq.* ſecond Edit. p. 8.] This Proof is ſo ſtrong, that

that, with the Help of all *Ariſtotle's* Categories, Mr. *Jackſon* will not be able to ſupport himſelf.

This demonſtrative Argument of our great Critic is called in the modern improved Art of Criticiſm *Argumentum Aſininum*; and is very much uſed by our Critic: Not that he is literally *an Aſs*, but only puts on the *Appearance* of one. It is a beautiful *Proſopopœia*, and the Symbol or Mark by which he is eaſily known when he goes abroad *incog.* and cares not, for good Reaſon, to ſhew his Face, which he has been very cautious of doing, ever ſince Mr. *Jackſon* found him out. However, this is no Diſparagement to him, nor ſhould it be thought ſo. *Apuleius*, that great Maſter of *Greek* and *Latin* Learning, aſſumed the Form of an Aſs (*Lucian* tells us the ſame Story in his *Lucius*) and rambled about in this Form a long Time as our Critic has done ſeveral Years; and at laſt became a Man again; and ſo may our Critic for ought I know. Beſides, an Aſs was by the moſt knowing Ancients eſteemed to be as ſenſible a Creature as an *Owl*, which was the *Bird of Minerva* and the Creſt of the Arms of *Athens*.

The

The next Rule is; if an unimproved Critic ſhould cite a Paſſage from one of your own *moſt knowing of the Ancients*, againſt you, you may generally ſo explain it, by tranſlating it in the modern improved Way of Criticiſm, without regard to the antiquated Methods of *Grammar*, or the old Senſe of Words; as that, inſtead of being againſt you, it ſhall be plainly for you, or ſeem to be ſo, which is all one.

This Rule our Hypercritic ſticks to from the Beginning to the End of his Writings, according to the Direction of *Horace*,

ſervatur ad imum
Qualis ab incepto proceſſerit: & ſibi conſtat.

It is an excellent Rule, and of moſt extenſive Uſe. For Example; *Ariſtotle* propoſed a Problem, *whether the Dead* (κοινωνῶσιν) *participate* of any Good or Evil, i. e. which befalls their living Poſterity, Friends, or Relations. This not rightly favouring our Critic's Demonſtration that *Ariſtotle* did not believe a Future State, he ſhews immediately by the Rule of improved Criticiſm, that the Word (κοινωνῶσιν) ſignifies, *are capable.*

This

This, you ſee, clears up *Ariſtotle's* Senſe, and ſhews he doubted, at leaſt ſo far as yet appears, whether the Dead are *capable* of any Good or Evil: And *Andronicus of Rhodes* was a *fanatical* Peripatetic, for underſtanding *Ariſtotle* otherwiſe, or, as Mr. *Jackſon* does, making him from this very Problem profeſs ſtrongly his Belief of a Future State. [*Farther Defence* p. 20—25.] This Mr. *Jackſon* has got by his muſty grammatical Conſtructions, which will not bear the Teſt of improved Criticiſm.

Another famous Example we have in the *Divine Legation*, p. 139. where our Critic teaches you to *ſeize the true Spirit of the Myſteries*, from an Expreſſion of *Epictetus*, who, ſpeaking of the Sacrifices and Ceremonies uſed in them which made them uſeful, ſays [ἕτως εἰς φαντασίαν ἐρχόμεθα, &c.] a blind old Critic renders the Words, *thus we come to the Perception* (or *Knowledge*) &c. But Mr. *Warburton* at firſt Sight ſaw a *Phantom* in the Word φαντασίαν; and laying hold of it, ſays, *we ſeize the true Spirit* &c. This is tranſlating like one *initiated* and a Critic indeed.

Another Example you have in the *Critical Enquiry* (p. 266. ſecond Edit.) *Syne-*

ſius

ſius ſaid ; *Indeed I cannot think the Soul exiſted* (or *was generated) after the Body.* Our Critic makes him ſay, *that he could never prevail with himſelf to think that the Soul did not exiſt before the Body.* The Words of *Syneſius* are ; [ἀμέλει τὴν ψυχὴν ἐκ ἀξιώσω πρὸ σώματος ὑστερογενῆ νομίζειν. Ep. 105. p. 396.] It appears that our Critic's Tranſlation is according to the Rule of ὕστερον πρότερον. But this is not all; our great Critic has done *Syneſius* the Honour to comment upon his Words ; and to prove from them that *he did not believe the Creation of the Soul, and has acknowledged as much.* This he repeats over and over, p. 267. twice; and in p. 271. 273. He has *acknowledged* this, as our Critic makes Mr. *Jackſon* confeſs, we ſhall ſee, what he would have him, as Inquiſitors do. *Syneſius* having not ſaid or *acknowledged* one Word of the Matter ; we muſt ſuppoſe, that our Critic knows that he meant it, and that he muſt acknowledge it upon the Principles of the *Platonic* Philoſophy, which he held. Here I acknowledge our profound Critic puzzles me.

For *Plato* himſelf, all through his Works, ſpeaks concerning the *Soul*, that it was *created*, though before the Formation of the Body ;

dy; and this is particularly ſhewn in his *Timæus*. Nay, *Plato* thought, I find, that *all the Gods were created*; and that there was but *one uncreated* and *unbegotten* Being or ſupreme Mind, which created all other Things and Beings. What ſhall we do now? I ſoon bethought myſelf, that ſome *Platonics* had made the Soul a Part of the *Miſtion* or Mixture, out of which the Soul of the World was made, which was always ſuppoſed to be of a divine Nature; but then *Plato* makes this Soul of the World to be *created* too. I have not yet *ſeized the Spirit of our Critic*, nor fathomed his Depth. We muſt then, to find him out, reduce him to a Syllogiſm, viz. *Syneſius held the Soul not to have a later Generation* (or *Exiſtence) than the Body*; or he held it (it muſt be granted to our Critic) to exiſt before the Body: But whatever Soul exiſted before the Body muſt be *uncreated*, or *not created*; therefore *Syneſius* held the Soul to be *uncreated*, or he did not believe it to be *created*. If our Critic here can prove the *Minor* or ſecond Propoſition, the Reader and Mr. *Jackſon* will give him the *Major* and *Conſequence* for his Trouble.

I have given the Reader a Taſt only of our great Critic's Feats in tranſlating and

commenting upon ancient Authors. I could have made a large Collection of them; but theſe are ſufficient to ſhew, that, if our Critic would condeſcend to illuſtrate and publiſh any Claſſical Writers [pious Fathers are both below his Notice and would ſpoil his Taſt] he would illuſtrate them with other guiſe Criticiſms, than the *Scaligers*, *Caſaubons*, *Bentleys*, and others have done.

But though *Miſtranſlation* be of great Uſe to a modern Critic, yet being not ſo reputable amongſt the old unimproved Critics, whoſe Prejudices muſt be a little indulged; there is another Way of getting rid of ſuch troubleſome Critics, and that is; if you do not like any Paſſage they cite againſt you, try by the Art of your Criticiſm, whether the Book they cite be *genuine* or not: As alſo whether there be not ſome *private Note* or *Mark* to diſcover the real Sentiments of the Author; and by which you may ſet aſide their Evidence againſt you.

In the firſt Caſe, if you find any Critics of an hundred Years ſtanding have doubted of the Genuineneſs of a Book you do not like (though ever ſo many others of the ſame Standing, or later, have not doubted

doubted of it) let your Adverſary feel the Weight of their Authority, and be ſure that they be *the moſt conſummate Critics that ever lived.* [*Inq.* 2d. Edit. p. 15.] And if your Opponent cites only ancient Writers againſt you, though the greateſt and moſt learned Critics and Philoſophers in their Times; call them *blind Scholiaſts*, or *fanatic Philoſophers*; and then no body will be *led* by them, and none but *Enthuſiaſts* will follow them: And if there be an old Chriſtian Writer amongſt them, to blaſt his Credit call him, *a pious* Father *or Martyr* [*Inquir.* ibid.] and then you are ſure no Deiſt will regard his Teſtimony or Opinion.

If there happen to be amongſt the ancient Teſtimonies of your Adverſary, a Critic of equal Learning with thoſe who are *your moſt conſummate Critics that ever lived*, you are to *drop* ſuch Evidence; and for fear of being diſcovered, you muſt cry out againſt the *Judgment and Equity* of your Opponent, that the Reader may not ſuſpect your Senſe or Honeſty; as, if he be an improved Critic, he never will. This is a good Rule, and much practiſed by our Hypercritic. But this is not all you may do in the Caſe; for it is eaſy to get rid of all the moſt ancient and learned Critics at once,

once, by a Rule of modern improved Criticiſm, which is, that the nearer any Writer lives to the Time of the Writing of the Book, whoſe Genuineneſs is in Queſtion, the leſs Judge he can be of the Matter; this is the Diſadvantage of *old Age*. Therefore a Critic who lived two thouſand Years after the Book was written, or thereabout, muſt know better whether it be genuine or not, than an ancient Critic, who lived within a Century or two of the writing it, could do. This Rule we have eſtabliſhed by our great Critic (*Inq.* p. 15. 2d. Edit.)

I find Mr. *Jackſon*, who *is ſuſpected to know nothing of the vaſt Improvements made in the Art of Criticiſm in theſe latter Ages*, which commenced about the Year of Chriſt 1738, has been guilty of a great Miſtake, for want of knowing this Rule. In a Diſpute between him and our Maſter-Critic about the Genuineneſs of *Ariſtotle's* Book, *De Mundo*, our Critic, like a true Maſter of his Art, appeals to ſome of *the moſt conſummate Critics that ever lived*, of about an hundred Years ſtanding; who were of Opinion that the fore-mentioned Book was not *Ariſtotle's*. Mr. *Jackſon*, in Reply, inſtead of bringing Counter-Evidence from Critics of the ſame Age, as he might and

ought to have done; like an antiquated Critic, who had ſpent all his Time in the moſt ancient Writers, ſets up ſuch old Critics as *Demetrius*, who lived neareſt to the Time of *Ariſtotle*; *Apuleius*, renowned only for his great Skill in the *Greek* and *Latin* Languages and Learning; *Stobæus*, who had read whole Libraries of *Greek* Books, and has given us large collected Extracts of them; and *Juſtin the Martyr*, one of the oldeſt Chriſtian Writers, and who had been a Pagan Philoſopher. Theſe he ſets up very weakly againſt our Critic's *Scaligers*, *If. Caſaubon*, *Heinſius*, *Salmaſius*, and *Gaſſendus*. Here Mr. *Jackſon* laid himſelf open, and made our Critic *ſmile*, who was hardly ever before known *to indulge himſelf in this Weakneſs* (p. ibid.) For it ſeems Mr. *Jackſon's* Witneſſes before-named are *a blind Scholiaſt*; *a fanatic Platoniſt*; *and a pious Chriſtian Martyr* [p. ibid.] So their Credit is ruined at once. But this is not all. Mr. *Jackſon* ſhewed want both of *Judgment and Equity*, to engage in a Point of Criticiſm with *three Writers* before-named, (and old ones too) againſt our Critic's *half a dozen* Moderns, *the moſt conſummate Critics that ever lived* [ſo *Ariſtotle*, *Dionyſius* of *Halicarnaſſus*, *Longinus*, *Varro*, *Cicero*, *Quintilian*, &c. were Fools to them.] I grant

grant too, that *three* to *ſix* are great Odds; and it was not fair in Mr. *Jackſon*, to bring ſo few againſt ſo many; our Critic might well cry out, *ſee the Equity of our Author* (ibid.) But I find Mr. *Jackſon* had brought another Evidence, called *Demetrius*, a Man of the greateſt Fame amongſt the Ancients for critical Learning, and who lived when the *Greek* Language and Learning flouriſhed; and was not very far removed in Age from *Ariſtotle*. And here our ſly Critic ſhewed his *Judgment* and *Equity* at the ſame Time, in concealing him from the Reader, who, had he appeared, he foreſaw, might have put all his *moſt conſummate* Critics out of Countenance together; and that he might not be ſuſpected, cried out before-hand againſt Mr. *Jackſon*. This is the Trick of a Stager well verſed in his Art. However the Art muſt not be blamed: For he only made Uſe of a well known Figure, called *Synecdoche*, whereby you take a *Part* for the *Whole*; and by this an improved Critic, with an *honeſt Meaning*, eaſily confutes his Adverſary.

But ſee farther Mr. *Jackſon's* Want of *Equity* as well as *Judgment*; he brings, very unfairly and injudiciouſly, *old* Critics to prove the Genuineneſs of an *ancient* Book (who

who lived too near the Age of the Author, to know any Thing of the Matter) againſt *half a dozen conſummate Critics*, who lived about two thouſand Years after him; and ſo muſt needs know better than Mr. *Jackſon's* Ancients, what ancient Books are genuine or not; for our Critic ſays of Mr. *Jackſon's* Evidence, *their Age gave them no Advantage.* (*Inq.* p. ibid.) And particularly, as to *Juſtin* the *Martyr*, our Critic well obſerves, that he underſtood *Ariſtotle's* Sentiments too well to be a Judge in the Matter. This *pious Chriſtian Martyr* troubles him very much. *If* Juſtin (ſays he p. 15.) *was ſo able to judge what Works properly belonged to* Ariſtotle, *one would imagine he could not be an entire Stranger to his Sentiments on the Point in Queſtion. And yet, according to him,* Ariſtotle *maintained the Mortality of the Soul. Juſtin,* it ſeems, knew very well wherein *Plato* and *Ariſtotle* differed about the human (ψυχὴ) Soul. Both agreed that the (ΝΟΥΣ) *intelligent Soul* or *Mind* was *immortal*; but *Plato* not conceiving the (νοῦς) *Mind* or intelligent Soul to exiſt without a (ψυχὴ) Soul, as its Vehicle, in which it reſided, made in Conſequence this (ψυχὴ) Soul to be *immortal:* and ſo *Juſtin* ſays. But *Ariſtotle* not thinking a (ψυχὴ) Soul, eſſential to the

Subſiſtence of the (νῦς) intelligent Part or *Mind*, made this Soul to be of a *mortal* Nature, and made the (νῦς) *Mind* only *immortal*. The Difference between them was; *Plato* thought the (ψυχὴ) Soul inſeparable from the (νῦς) *Mind*, and therefore immortal; *Ariſtotle* thought it ſeparable from the (νῦς) *Mind*, and that it was *mortal* *.

* Κατά γε τὴν ἀθανασίαν τῷ νῷ, φήσαι τις ἂν αὐτὸν [Αριστέλην] κοινωνεῖν Πλάτωνι. ἢ γὰρ εἰ μὴ πᾶσαν βέλεται τὴν ψυχὴν ἀθάνατον εἶναι, τόν γε νῶν ὁμολογεῖ θεῖόν τε ἢ ἄφθαρτον εἶναι.—πάντως δὲ ἢ ἐν τούτοις διαφέρεται Πλάτωνι· ὁ μὲν γάρ φησι νῶν ἄνευ ψυχῆς ἀδύνατον εἶναι σωίζεσθαι· ὁ δὲ χωρίζει τῆς ψυχῆς τ νῶν. ἢ τὸ τ ἀθανασίας, ὁ μὲν μετὰ τ ψυχῆς αὐτῷ δίδωσιν, ὡς ἄλλως ἐκ ἐνδεχόμενον· ὁ δέ φησιν, αὐτῷ μόνῳ χωριζομένῳ τ ψυχῆς τοῦτο περιγίνεσθαι. *Attic. Platon. apud Euſeb. Præp. Evang.* lib. xv. c. 9. See ibid c. 10. A.

This ψυχὴ and νῦς have almoſt dumb-founded our Critic, and made him half mad, as well they might. It is an old Trick put upon him by Mr. *Jackſon*, which he was not in the leaſt aware of. But as it will be no Improvement to his Art to learn it, and may, and will do it much Harm, if not quite ruin it, he muſt ſay it is a mere Invention of Mr. *Jackſon's*, to ſave the Credit of the Philoſophers, when nothing elſe could do it. For at this rate (if his Explanation be allowed) every Philoſopher, *Stoic*, and *Ariſtotelian*, as as well as the reſt, might believe and profeſs a Future State; and yet teach that the ψυχὴ or Anima, ſenſitive

It

It being thus made evident, in Behalf of our Critic, that *Juſtin*, though a *pious Chriſtian Martyr*, underſtood the Sentiments of *Ariſtotle*, on the Point of the Immortality of the intelligent Soul or Mind, and ſo of his Belief of a Future State; it follows plainly that he was not able *to judge what Works properly belonged to* Ariſtotle. Q. E. D.

The next Rule of modern improved Criticiſm may properly be called that of *Decyphering*. Of this our Critic affords us a notable Example. Mr. *Jackſon* produced a Paſſage for *Plato's* Belief of a Future State out of an Epiſtle to *Dion's* Relations and Friends, in which he preſumed *Plato* had delivered his real Sentiments. But little did he think what he was about; for had he read any more than *a few* * *ſecond-hand Quotations, he never could have talked as he*

Soul was mortal and died with the Body. However I have helped our Critic a little in explaining *Juſtin, that pious Chriſtian Martyr*: Whom I hope he may have a better Opinion of hereafter.

* Mr. *Jackſon*, being an old experienced Critic, will pretend that he never truſts any one's Eye but his own, nor makes Uſe of ſecond-hand Quotations, even from *Bentley* or *Cudworth*, to whom our Critic is obliged both for his Citation and Tranſlation, and ſo is ſecure.

does. [*Inq.* p. 145. 2d Edit.] He muſt have known that the Letter he cites, though an undoubtedly genuine one of *Plato*, did not contain his real Sentiments: For *Plato* in the *thirteenth* Letter, cited by our Critic, tells *Dionyſius*, that he ſuppoſed he remembered that the Symbol (or private Note) whereby he might know his *ſerious* Letters from thoſe which were otherwiſe, was, that *God* began a *ſerious* Letter, and *Gods* one that was otherwiſe; and to refreſh his Memory, he reminds him of the *Symbol* at the Beginning of this Letter. So this was a *ſerious* Letter; and that cited by Mr. *Jackſon*, making no Mention of the *Symbol*, was not a *ſerious* Letter, and ſo is nothing to his Purpoſe, how expreſs ſoever it be for the Doctrine of a Future State. This is our Critic's Argument or Inference, and that it is demonſtrable will appear from ſetting forth the Contents of this thirteenth Letter, which were of a ſecret and *ſerious* Nature, and of the *Ethic* Kind; as, *Diogenes Laertius* tells us, *all Plato's* Letters were. He tells *Dionyſius*, he had bought for his Wife *a fine Statue of Apollo*, made by a maſterly Hand, *becauſe ſhe had been a good Nurſe to him in his Illneſs, as well as kind to him when he was in Health*; that he had alſo ſent to *Dionyſius's*

nyſius's Children twelve ſmall Caſks of ſweet Wine, and two of Honey. He tells him farther, that the *Figs were put up, but the Myrtle-Berries, which had been put up, were rotten; but promiſeth, better Care ſhould be taken for the future.* Then he tells him of *Money received and diſburſed for him, and of the Portions he deſigned for his Nieces*; then he adds a long Account of Money-Matters and Expenſes; and of theſe *ſerious* and *Ethic* Contents the Letter conſiſts. Our Critic, no doubt, read the whole Letter very *ſeriouſly*, though he gives but a Scrap of it from *Bentley* and *Cudworth*, with their Tranſlations [*Crit. Enquir.* p. 227, 228. ſecond Edit.] and who can doubt but it is a genuine Letter of *Plato*, known by his Symbol? Though the learned *Ficinus* * calls thoſe *Ignoramus's* who thought ſo, and did not think it worth a Tranſlation.

Plato indeed wrote no more than *twelve* Letters, as appears from the particular numbering of them by *Diogenes Laertius*

* Epiſtolam vero ad Dionyſium, quæ ab *ignorantibus* his adjungitur [ſc. 12 Epiſtolis] ideo non traduximus, quia et *ipſa Epiſtolæ verba* et *docti omnes* negant eſſe *Platonis*. *Ficin. Argument.* in *Epiſt. Plat.* p. 1267.

[lib.

[lib. iii. *Plat. Vit.* p. 84. Edit. *Lond.* 1664.] and therefore he wrote *twelve* (δώδεκα) and not *thirteen* (τρισκαίδεκα) as his Text has it.

All this looks but ill, I own; and what is worſe, there is not in all the twelve Letters of *Plato* allowed to be genuine the leaſt Mention of any ſuch *Symbol*, or private Note; nor does any Writer ever ſay that he had any. So that our great Critic, and his Man, who is a Critic too, have agreed, to ſet *Plato's Hand* and *Seal* to a forged Letter; and are *reſponſible* for one another. However, this is not ſo very uncommon; and is no more than Knaviſh *Anſwerers by Profeſſion* have often done: And ſure, a Couple of *honeſt* Critics, for no doubt *they mean honeſtly*, may do what knaviſh *Attorneys* and *Lawyers* have often done. Our Hypercritic has known a little of the Tricks of the Trade, and we ſee has not quite forgot them. Our Critic and his Man too, have their *Symbols*, by which they are known from any other Writers: The Symbol of one is a T, which is an inſolent, quarrelſome Letter, as *Lucian* repreſents it *; the Symbol of the other is

* *Judic. Vocal.* p. 29.

a Letter ſo learned that it was unknown to the *Latins* and to moſt of the *Greeks*, and is the famous *Æolic* Digamma, W.

Our Critic a little ſurpriſed me (p. 219.) in ſaying, *he means honeſtly*. I was afraid he was going to renounce his Art; and could not at firſt tell whether to *ſmile* or or be angry: But as I found it was only to put a Colour upon a great——— he was telling to ſerve his Trade, I think for once he may be excuſed.

As I have all along ſhewn myſelf ſo much a Friend to our Maſter Critic, I hope I may, as I proceed, be ſo free as to give him one or two Cautions. The firſt is; That an improved Critic ſhould have nothing to do with *Orthodoxy*; and therefore I wonder our Critic ſhould (p. 38.) be tampering with St. *John*: But as he is not ſo manageable as *Virgil*, he only looks aſkew at him, and ſo paſſeth by. So that he ſeems apprized of the Uſefulneſs of this Caution. Another Caution I would give every improved Critic is, Never to attempt to be *a Wit*: For *Wit* does not become the *Gravity* of ſuch a Critic. It is true our Hypercritic now and then aims at it; but at the ſame Time ſhews his Judgment in being

ing very ſparing of it; though he had better have never tried his Talents that Way: And indeed he is ſo aukward at it, that whenever he attempts to be witty, he makes one laugh, and I cannot help thinking of *Aſinus ad lyram.* It is out of his Character, and makes not only the Men, but the Women too, familiar with him. An improved Critic ſhould keep all, and eſpecially his Opponents, at a due Diſtance, by the Severity of his Mien and Tongue. And I will ſay that for our Maſter Critic, that, in this reſpect, he fully poſſeſſes his *Character*, and even dignifies it. *Joſeph Scaliger* and Dr. *Bentley* knew a little of this Art, but were not able to bring it to Perfection. Our Critic has outdone them far, and I never expect to ſee his Equal in the true critical Language, in which he confutes his Adverſaries in an unanſwerable Manner.

They, who know nothing of the improved Art of Criticiſm, call this *Abuſe*, *Billingſgate*, *Ill-Manners*; and ſometimes *Ignorance*, and *Diſhoneſty*. But it is an Argument and a Home one of its Kind; we call it in modern improved Latin, *Argumentum abuſivum.*

Our

Our modern improved Critic, being furniſhed to go abroad, muſt give due Notice beforehand, a Year or two at leaſt, of his public Entry and Appearance, in order to prepare his Readers to receive him with a ſuitable Reſpect. This is agreeable to the Practice of Aſtronomers, who, foreſeeing any uncommon Phænomenon, as a total Eclipſe, or the Appearance of a Comet, always give Notice of it before-hand.

Therefore it is proper for our improved Critic to get his Work advertiſed in every *Almanac*, which will not only ſpread the Fame of it through the whole Country; but may alſo foretel the wonderful Succeſs and Uſe of it; and alſo the Continuance of it before it be reduced into its original Elements. It muſt alſo be advertiſed in the *Magazines*; and, as ſoon as publiſhed, ſome of the moſt ſhining Parts of the Book ſhould be extracted and put in them for a Taſte of the Elegance of the whole. He muſt alſo get Friends in all the great Coffee-houſes, to extol and recommend him *as the moſt incomparable Author*. If theſe Rules are not obſerved, ſome unimproved Critics will be nibbling at him before his Reputation is eſtabliſhed. But after he has made his Readers ſtare, and be aſtoniſhed at his extraordi-

own Performance, he is in leſs Danger. But as no Age is enlightened all at once, the old unimproved Critics will be calling in Queſtion his Demonſtrations founded on the modern Art of Criticiſm, with which they are not acquainted; and will be for reducing them to Categorical Syllogiſms, and the dull old Rules of *Major*, *Minor*, and *Conſequence*, with which the new improved Art has nothing to do. In this, and all ſuch Caſes, our Critic muſt follow the Practice of the Maſter before us, and never *read over* any Book he intends to anſwer: This will not only ſave him a great deal of unneceſſary Trouble; but it is alſo doing nothing but Juſtice to his Demonſtrations, which, being fixed and unalterable by Nature, can admit of no Anſwer: And it would be like an *Euclid* or a *Newton* writing a Defence of their Demonſtrations. But if he condeſcends to look into a Book wrote againſt his new Art of Criticiſm and Demonſtration, he need only ſee the Title Page, or at moſt the Objections made in a few of the firſt Pages, or mentioned in the ſeveral Chapters in the Beginning, or ſummed up at the End, if the Book has either *Head* or *Tail:* And as *à priori* they can be nothing to the Purpoſe; ſo when he has caſt a Glance upon them, he ſees at once by the Help of new invented *Reading* Glaſſes, that *all the Ob-*

jections were anſwered before they were made; and the whole Book is præ-confuted. This is an excellent Rule of the new improved Art of Criticiſm; and ſaves a deal of Labour and Time. But if the *Public*, greatly intereſted in all our Critic does, call upon him to make a plenary Example of all unruly and ſceptical Diſputants, and he cannot avoid the Drudgery of *reading over* a Six-penny or a Twelve-penny Pamphlet: if then he finds any Thing he does not underſtand, or knows not well how to apply his Art to, he muſt call it, in our Critic's Phraſe, an *unintellectual Abſurdity*; this will ſhew his Skill in *Metaphyſics*: Or he may ſay, the Man *bombinates in vacuo* (*Inq.* p. 78. 2d. Edit.) and this ſhews his Taſte in *Experimental Philoſophy*, where it is known that all ſonorous Bodies make the loudeſt Noiſe *in Vacuo*, or in an exhauſted Receiver. After this the Reader * will think there needs no Anſwer. And that he may never attend any more to his Opponents, the Critic muſt be ſure to call

* By thoſe elegant and emphatical Phraſes, never before heard or thought of, as *unintellectual Abſurdity*, *to bombinate in vacuo*; a *fearleſs God*, and *honourleſs King*, with others of like Importance, our great Critic has enriched, not only the *Engliſh* Language, but the *Iriſh* Wit.

them

them over and over *Anſwerers by Profeſſion*: This was a lucky Phraſe invented by the Hypercritic, and has been of great Uſe to him; for his Readers of courſe take all his Opponents to be either *Attorneys*, or ſuch as were intended (if they had had proper Talents) to have been *Attorneys*, and never ſuſpect that he was one of the Trade, or deſigned to be ſo. This Phraſe therefore muſt be often repeated; there is not only Elegance, but Argument in it.

Another Rule to be obſerved by our Critic is; That if he does not like what his Opponent ſays; or if he attacks too cloſe, and the Critic wants more Room to fight him in; he muſt clear up his Senſe to a good one, or what he would have it, by Illuſtrations of his own, and then make him a Compliment of them, and call them *his*.

This is what unimproved Critics call *Prevarication*, but it is really no more than the *Rule of Falſe*, which is a good Rule in Arithmetic, and no leſs ſo in the improved Art of Criticiſm. Or it may be called, from our great Critic's Authority, *Palming*, when you make an Author profeſs *under his own Hand*, what he never ſaid

ſaid or wrote, but ſhould have ſaid or wrote (See *Inq.* p. 173. ſecond Edit.] This Figure is taken from the *German* Artiſts, who can convey a Braſs Shilling into your Hand without your being ſenſible of it. This Rule is of vaſt Service againſt ſuch a ſcrupulous Adverſary as Mr. *Jackſon*, who from old muſty Rules is too ſtrongly attached to Truth, and hates Falſhood and Diſhoneſty.

I ſhall give the Reader an illuſtrious Example of this Art from our great Hypercritic.

Mr. *Jackſon* in his Defence of the *Jewiſh* Revelation (p. 97, 98.) gives the Notion of the Stoics, concerning the Soul and a Future State, from two Writers, *Chryſippus* and *Arius Didymus*; and ſays, their Opinion was, *That the Soul was generated, and corruptible, but did not immediately periſh when it departed out of the Body, but continued to exiſt for a certain Term of Duration: That the Souls of good Men exiſted till the general Conflagration and Diſſolution of the Univerſe; but thoſe of the Wicked continued only to a certain Period —— And that the Souls of Brutes periſhed with their Bodies. After the general Conflagra-*

flagration, the Stoics believed a new State of Things would follow, &c. Agreeably to this Account of the Doctrine of the *Stoics* he tells our Critic, that the *Stoics* taught, *that the Soul after Death continued happy or miserable till its Diſſolution: The future State of the* Stoics *was that which intervened between Death and the general Conflagration, when all Beings were diſſolved into God, and afterward reſtored to a new State of Life*, &c. (*Farther Defence*, p. 49.) Mr. *Jackſon* being thus ſtrongly entrenched between *Chryſippus* and *Arius Didymus*; and it being neceſſary for our Critic to diſlodge and draw him out, to ſave himſelf; he completes the Buſineſs by two Rules of his Art. Firſt by the *Synecdoche* he takes from him *Arius Didymus*, from whom Mr. *Jackſon* inferred *the intermediate future State*, which our Critic calls an *abſurd and impious Doctrine* (p. 102.) and then by the *Rule of Falſe* makes him infer this Future State from the *Renovation*, from which he had expreſly diſtinguiſhed it. And having thus *dragged him out* from his Strong hold, in order *to make an End of him* (p. 103.) he affirms (p. 173.) and his Man will make Affidavit of the Truth of all he ſays, *that Mr. Jackſon has given it under his Hand* [remember, Reader, the Caſe of poor

Plato

Plato above] *that he never offered the Future Renovations of the* Stoics *as a Proof that they believed another Life; but that he confined their Notion of a Future State to the Period that intervenes between Death and the general Reſtoration: And that he never mentioned the Refuſion of the Soul into the firſt Cauſe as a State of Happineſs; nor ever conſidered it in that View. And* (p. 303.) *that he never undertook to demonſtrate that the Philoſophers believed a Future State.* That the Reader may not doubt of Mr. *Jackſon having given all this under his Hand*, to his own Condemnation, it is printed in *Italic Letters*, to diſtinguiſh it from the Critic's. What Mr. *Jackſon* did ſay, and will probably have the Aſſurance to ſay again, I have given in his own Words above-written; and I fancy he will be cautious of retracting a Word: Becauſe our Critic declares he will have no Mercy on a Man who changes his Opinion. However, it muſt be owned that our Critic has practiſed *the Rule of Falſe* with great Spirit and Skill: and is no more accountable to Mr. *Jackſon*, for ſetting his Hand to what he never wrote, than to *Plato*, *for ſetting his Hand* to a *forged Letter*.

Another, which we may call the *moral* Rule

Rule of the improved Art of Criticiſm, is: If the Opponent, truſting to the unimproved Art of Criticiſm, chargeth our Critic with *Blunders* even in *Engliſh*, and with *Miſtranſlations* and *Miſconſtructions* in *Greek* and *Latin*; or with ever ſuch notorious *Falſhoods* in Facts: though he knows it all to be true, according to the old antiquated Grammatical and Ethic Rules, yet as it is not only conſiſtent with, but fundamental to the modern improved Art of Criticiſm, he muſt be ſure not to own a Syllable of it. This is quite neceſſary: For if ever the Critic owns himſelf miſtaken in *Argument*, *Fact*, or *Miſconſtruction* of a ſingle Word, *Engliſh*, *Latin*, or *Greek*, he is liable to have all his Demonſtrations called in Queſtion, and both his Art and Learning diſputed. This Rule is ſo exactly followed by our great Hypercritic, that I do not know an Inſtance of his ſwerving from it. As I have before given the Reader Examples of every Sort, I ſhall only trouble him with one more, which is a very remarkable one. Our Critic was charged by Mr. *Jackſon* with ſuppoſing very abſurdly, that *the Notions of the Philoſophers* (concerning a Future State of Happineſs) *were founded on* THEIR OWN FICTIONS. He roundly, according to the Rule of his Art, denies the Charge

Charge, and ſays (*Inq.* p. 79. ſecond Edit.) *he ſuppoſed no ſuch Thing; but on the contrary, that they were the Fictions of the more early Lawgivers.* Our Critic had ſaid, I find no more than this, the *very contrary* it ſeems, viz. *The Sum then of our Argument is this: The Philoſophers mention a State of Future Happineſs in Heaven. They ſay that ſome few excellent Perſons ſhall be admitted into the Society and Aſſembly of the Gods. But then this Society and Aſſembly of the Gods was* ALL A PURE FABLE AND FICTION OF THEIR OWN. *Crit. Inq.* p. 24. Thus the Reader ſees what ſlight Grounds Mr. *Jackſon* had to build his Charge upon. And though it is true our Critic has ſaid what he was charged with in plain and expreſs Words; yet has he not as good a Right to deny what he ſays, as to make others ſay what they never ſaid or thought? Or is he, who anſwers the Writings of others without reading them, obliged to read his own? But our Critic, not contended with denying the Charge and his own Hand-writing, puts the *Lye* upon Mr. *Jackſon* into the Bargain. This is what a great Reaſoner calls the *Villainy* of Writing; and as it is apt to diſcover the real Complexion of an Author who is in Diſguiſe and would not ſhew his Face; ſo it is the loweſt

Rule of the Art, and ſhould be but ſeldom uſed by the moſt improved Critics: And our great Critic certainly uſeth it too much. However, Mr. *Jackſon* may well excuſe it, becauſe our Critic had never more Occaſion to charge him with *telling a Lye* than in this Inſtance.

The laſt Rule of the new Art of Criticiſm, I ſhall mention, is, that with reſpect to the foregoing Heads of *Blunder*, *Miſconſtruction*, and *Falſhoods*, &c. it is proper ſo far to indulge the Ignorance and Simplicity of unimproved Readers, as to be *ſilent* on theſe Topics on the next Occaſion, and to let the Truth drop without confeſſing it. By this it will never appear under the Critic's Hand, that he is confuted, or owns himſelf miſtaken in any Point; and ſo he may go on with a good Grace, without bluſhing, as if nothing had happened.

This Rule our great Critic has obſerved in many Inſtances; and if all the Inſtances of this ſort were to be retrenched, we ſhould then have a fine Epitome of our Critic's great Works, which, like *Homer's Illiad*, might be wrote in a *Nut-ſhell*.

Thus I have given the Reader all the moſt

moſt material Rules of Criticiſm, obſerved by our great Maſter and Hypercritic, by the Knowledge of which he will be able throughly to underſtand all that he has written, or ever will write, whilſt he continues Head of this School of Science.

Another excellent Rule of the improved Art of Criticiſm is: When the Critic, ſuch as Mr. *Warburton*, has a mind to confute his Opponent in the learned and refined Language of which he is Maſter, without giving himſelf Trouble to *reaſon at all*, or appearing in public, and at the ſame Time to ſecure the Favour of his Reader; he muſt write *a Preface* with his Name to it; and not regard any Abſurdities or Contradictions it has been charged with: It is enough, that he calls his Adverſary *a bad Reaſoner*, and ſo leaves him. But in this *Preface* he muſt recommend with the higheſt Encomium, his own Book or *Notes*, which are to follow, and which he is to father upon his Servant, or any other Critic, as is commonly done in ſpurious Iſſues: And he muſt aſſure his Reader, that his Book *contains ſuch an Extent of Learning and Force of good Argument, that he dares become reſponſible for all he ſays:* Though he never intends to trouble his *Head* about him, or appear for him. Then he may farther, with

good Aſſurance, tell the Reader that the Author is *too modeſt to put his Name to his Work*. Thus nobody will have the leaſt Suſpicion that either the Book or Notes belong to our great Critic: And it is charitable to give his Name to recommend a fatherleſs Child, that nobody elſe would own, eſpecially when it is the very Shadow, if not the Subſtance, of himſelf. This good Office will entitle him to ſome Favour, if he ſhould (as there is no Danger) *blunder* in *Latin*, *Greek*, or *Engliſh*; miſrepreſent and miſconſtrue; prevaricate a little, and now and then contradict himſelf; and ſometimes diſpenſe with the too rigorous Law of *Truth*, *Honeſty*, and *Reaſon*. And alſo, if he ſhould male-treat his Adverſary, and call him very foul Names, provided it be in *learned* and *modeſt* Language; as that he is a *Specimen of a Baud*, *unintellectually abſurd*, *bombinates in vacuo*, or *cogs*, *palms*, and tells *Lyes*; or any other ſuch critically learned and modeſt Language, as our great Critic always uſeth, when he ſtrikes with his *Cenſorious Wand*, which he lays on ſo gently, as never to hurt his Adverſary, or to cauſe one Word to be ſtruck out of all his Writings. All this gentle Uſage of his Adverſary will eaſily be aſcribed to his *Extent of Learning*, and his *ſtrong Way of reaſoning*, though neither

neither of them are ſuffered to be ſeen, on Account of his ſingular *Modeſty*.

This Rule our great Critic has *twice* put in Practice with Succeſs againſt Mr. *Jackſon*. He has been ſo fair and modeſt as to be ſilent, and let drop every Charge of *falſe-reaſoning*, and *falſe Fact*; of *Miſconſtruing*, *Miſrepreſentation*, *Calumny*, *Slander*, *Ill-manners*, and *Blunder*, which Mr. *Jackſon*, like an old faſhioned Critic, laid upon almoſt every Part of the *incomparable Work* called the *Divine Legation*, &c. And leaves the Reader to the hard Taſk of reading Mr. *Jackſon's* Writings, before he can know any Thing of the Matter. But to make ſome Amends; and ſhew Mr. *Jackſon* a farther Favour, he hath with much Self-Complacency ſet up an Image of himſelf, begot in the Head of Controverſy, of whom he has twice made public Proclamation (and will make a third, when his Packet is ſold or half ſold) that he is his natural Offſpring, and the Son of his right Hand: And indeed he reſembles him in every Feature, and is very apt and forward for his Age; for he has read and can cite every Part of the *Divine Legation*, which alone is ſufficient to trick out and complete a Maſter in the modern Art of Criticiſm.

It is pleaſant, and muſt delight the Reader, to ſee how fond the two *modeſt* Creatures are of each other; how they ſmile upon, and flatter one another. Our Critic is called by his dear *Sofia*, *the moſt incomparable Writer*, and his Work the Perfection of *Demonſtration*; in return his benignant Father and Maſter in the Pride and Oſtentation of his Heart (which is natural and allowable in ſuch near Relatives) tells him he has ſuch an *Extent of Learning* and *Force of good Argument*, that he will be *reſponſible for all he ſays*; though he is *too modeſt* to let his Talents yet appear. So the great Critic has hitherto left him to ſhift for himſelf; and has refuſed to help him in ſeveral great Diſtreſſes, though he has been called upon by Mr. *Jackſon*, to clear him from *ignominious Slander* and mere *childiſh Ignorance*. Now what a fine Field has our Critic, the great Mr. *Warburton*, to triumph and applaud himſelf in, and to do Juſtice to his own great Merit, whilſt he himſelf is not ſeen to be the Actor, but manages and prompts the Puppet from behind the Scenes? Mr. *Jackſon* is the principal Subject of the Play; and between the two Critics he is in Danger of being cruſhed in the Cleft of the *Wood*, as *Milo* was.

Conclusion.

As it is not eaſy to know what Genius and Talents are required to make an Adept in the modern improved Art of Criticiſm, I ſhall conclude this Treatiſe with ſhewing the Reader the Men who are beſt qualified for this new and noble Art.

The Lad who is deſigned for a Crit icn the modern improved Art muſt be of *ſuffi-cient Dulneſs*; one who has been often whipped at School for not underſtanding Grammar and for making bad *Latin.* This made all the great Critics in *Buſby's* Time. Lads of this Genius will beſt bear hard Labour, which is neceſſary to form our Critic, as I have ſhewn. Your Lads of bright and ready Parts are generally idle, and ſo come to nothing by Degrees. But give me a Thickſcull with a hard Face; and though it holds leſs Brains than a thin one, yet they are not ſo apt to evaporate as the other's are, nor are liable ſo ſoon to be cracked; and beſides, an improved Critic ſhould never bluſh, as he can have no Occaſion to do ſo.

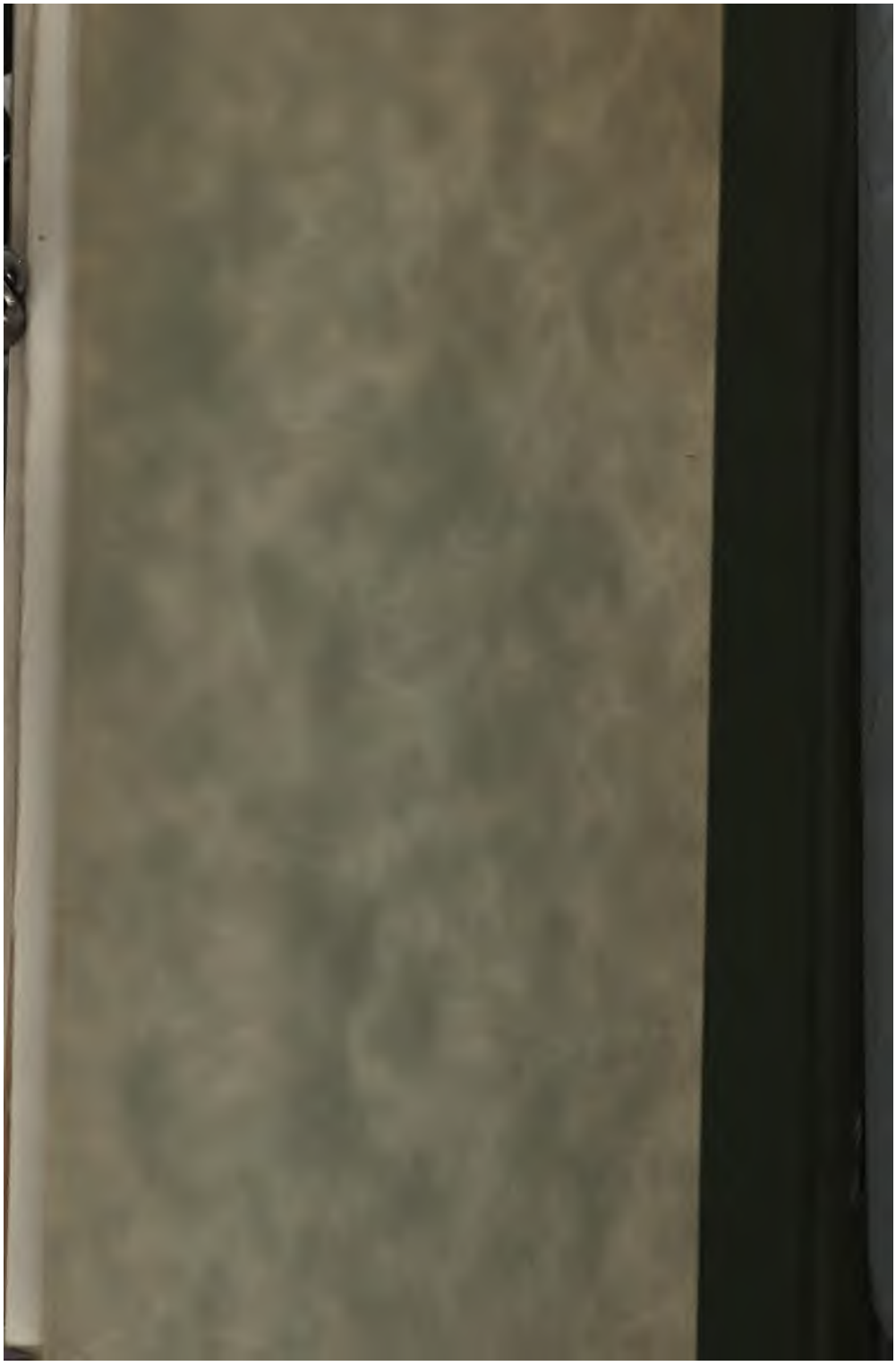
The next Care is to put your yet Embryo Critic to an *Attorney* of good Buſineſs: For though this Rule may appear odd at firſt

firſt Sight, yet it is demonſtrably right; and if you ſend him to either of the Univerſities you ruin him, as I ſhall ſhew preſently.

By being put then to an *Attorney*, he will ſoon get rid of his Nurſery Baſhfulneſs, and preſently learn to aſſume an Air fit for a Critic to put on. He will here alſo be uſed to endure the hard Labour of inceſſant writing *without reading*, by making long Leaſes and Indentures. And this will alſo teach him the Art of Collating.

The Doctrine of *Exoterics* and *Eſoterics* will eaſily be learned by one uſed to the Language of *Writs* and *Ejectments*, and who is verſed in *Fines* and *Recoveries*. Theſe furniſh our intended Critic with the Notion of open and ſecret Senſes, and fit him for *Allegory* and *Fiction*. Being uſed to execute Writs and to keep Company with Bailiffs, he becomes converſant in all the *Windings*, *Turnings*, *Subterfuges*, and *Evaſions* or *Eſcapes* (ſo called) which are neceſſary to the new Art of Criticiſm. He gets alſo acquainted with that ſtrong Figure, called *Dilemma*, by which Critics hold

hold their Opponents as faſt as an Attorney does one he has under Arreſt.

By writing out Bills in Chancery, he learns all the Ways of *abuſing* his Adverſary, either by down-right Ill Names, or by Suggeſtions; and by writing Anſwers to ſuch Bills, and attending Commiſſions, he gets acquainted with all the Arts of *Prevarication*, *Tergiverſation*, and learns to make the moſt of bad Evidence.

Thus prepared, and applying theſe Qualifications to Books of Learning, he, after ſome Years hard Study, becomes a conſummate Critic αὐτοδίδακτος. For ſuch a Critic muſt be *ſelf-taught*, and not confined to the antiquated Rules of *Ariſtotelian* Criticiſm, which cramp and confine the Genius. Now, is it not evident, that, if our Critic had been educated in either Univerſity, or in any, he had been utterly ſpoiled? For, as he could learn there none of the Arts neceſſary to make a modern improved Critic, ſo the Politeneſs, as well as learned Converſation of theſe Places with Gentlemen and Scholars, might ſmooth too much the Ruggedneſs required in our Critic, and corrupt his Taſte and Manners.